

TRANSMUTATION

BY

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Submitted to the faculty of the  
Jacobs School of Music in partial fulfillment  
of the requirements for the degree,  
Master of Music  
Indiana University  
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Accepted by the faculty of the  
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in partial fulfillment of the requirements for the degree  
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Larry Groupé, Director of Thesis

April 22<sup>nd</sup>, 2021



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## **INSTRUMENTATION**

Flute I, II

Clarinets in Bb I, II

Horn in F I, II

Tuba

Percussion I: Xylophone, Bass Drum, Cymbals

Harp

Piano

Violin I, II

Viola

Violoncello I, II

Contrabass (with C extension)

Synthesizers: Omnisphere 2

The first and the third movement are score for picture.

## Program Notes

Transmutation has three movements which represent the three-stage of my musical composition. The first movement “Chisel” represents the early stage of my work, where I incorporate my favorite kind of music into my composition and compose music without taking any risk. The second movement “Hammer” signifies the beginning of me freeing my imagination and breaking down the previous expectations and assumptions. The third movement “Rebirth” is the beginning of me sounding myself.

The first movement “Chisel” is a film score composed for the movie *Chisel*, which was directed by Robert Mack and was produced in early 2021. It is a story of a young woman who wakes up on a construction board in a large industrial room and encountering someone unexpected. The film was shot on a digital camera but later shaped into black and white.

The second movement “Hammer” is a stand-alone piece for solo strings. It was composed in 2020 under the direction of Professor P.Q. Phan. It was my first opportunity to purposefully write whatever came to my mind.

The third movement “Rebirth” is a film score composed for the movie *StalkHer* directed by Caleb Allison and produced by Patrick Dieterlen in 2020. The film was shot on super 8mm and digital. “To stalk someone is an intimate act of obsession,” the director said. The film explores what happens when that obsession is magnified beyond control.

*StalkHer* is also part of the Double Exposure 2020 project, which a few selected composers from the School of Music collaborated with filmmakers from the IU Media School.



Dedicated to directors and filmmakers who introduced me to the world of their imaginations.



Score in C

# Transmutation

### *Movement I: Chisel*

Music by Yuanming Liu

**1** **Andante** ♩ = 100

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

**Andante** ♩ = 100

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

*mp* *gliss.*

*p*

*mp*

*ppp* *pp*

*pp*

*p*

*pp*

10

Fl.

*mp*

*gliss.*

Hn.

Tba.

*mp*

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

*mp*

*gliss.*

Vln. II

*mp*

Vla.

*mp*

Vc.

Vc.

Cb.

E. P.

17

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.


*mf*

*mf*

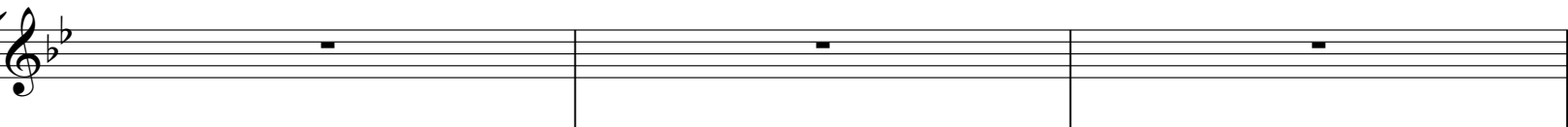
*pp*

20

Fl.



Hn.



Tba.



B. D.



Cym.



Xyl.



Hp.



Pno.



Vln. I



Vln. II



Vla.



Vc.



Vc.



Cb.



E. P.



23

♩ = 80

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

*p*

*mp* *espress.*

*pp* *p*

3

♩ = 80

30

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.



39

rit. . . . . ♩ = 100

Fl.



Hn.



Tba.



B. D.



Cym.



Xyl.



Hp.



Pno.



8vb



rit. . . . . ♩ = 100

Vln. I



Vln. II



Vla.



Vc.



Vc.



Cb.



E. P.



page 7

48

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

(8)

accel.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

*gliss.*

*mf*

*p*

*mf*

*p*

*mp*

*mf*

*gliss.*

*mp*

*p*

*f*

*mp*

*mf*

*gliss.*

56

Fl.

*mf* *f*

*gliss.*

$\text{♩} = 120$

Hn.

Tba.

*mf* *f*

B. D.

Cym.

Xyl.

Hp.

Pno.

(8).....

$\text{♩} = 120$

Vln. I

*mf* *f*

*gliss.*

Vln. II

Vla.

Vc.

Vc.

Cb.

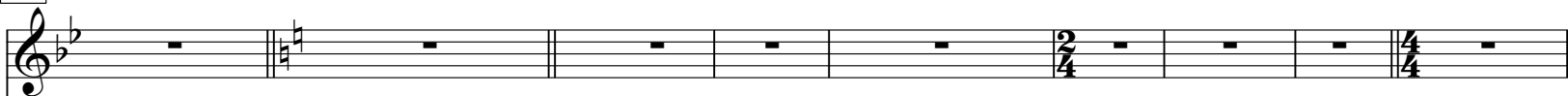
*f*

E. P.

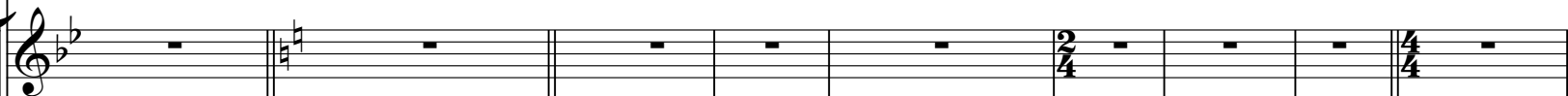
65

♩ = 100

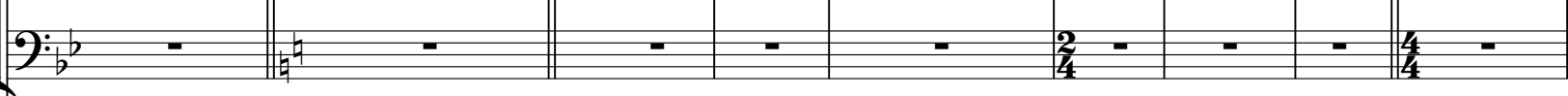
Fl.



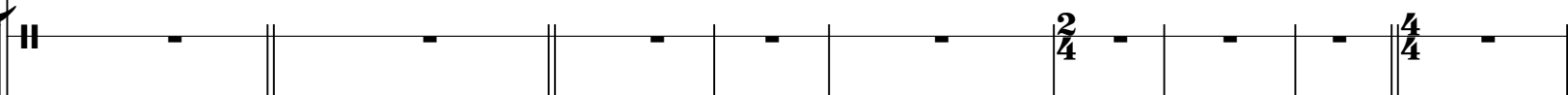
Hn.



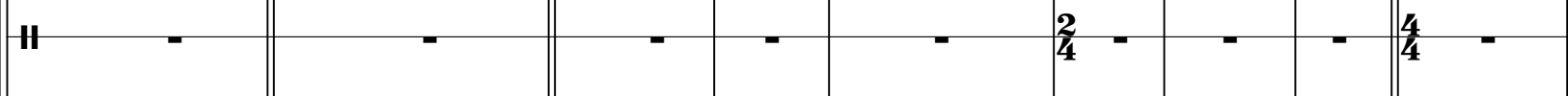
Tba.



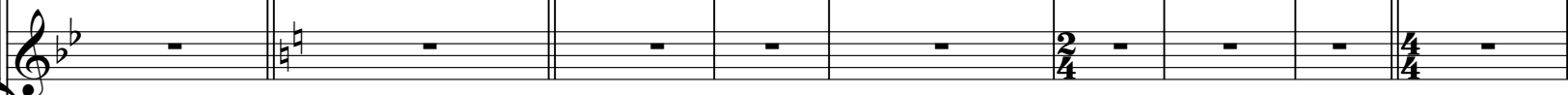
B. D.



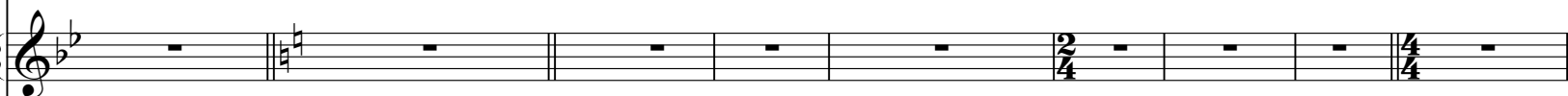
Cym.



Xyl.



Hp.



Pno.

8va

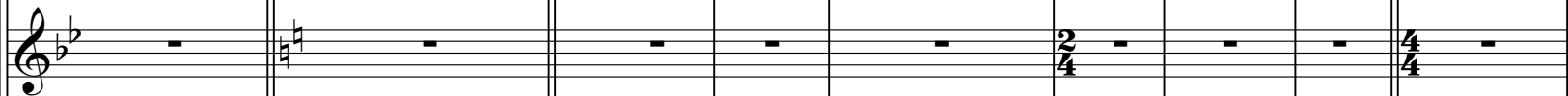
Musical staff for Piano (Pno.) in B-flat major, 2/4 time. It features a triplet of eighth notes in the right hand starting at measure 11, marked *mp*. The left hand has rests. A dynamic change to *p* occurs at measure 15. A bracket indicates an octave up (8va) for the right hand in measure 14. The piece concludes with a single eighth note in the right hand at measure 16, marked *p*.

♩ = 100

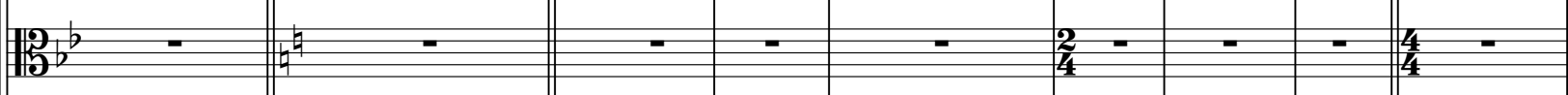
Vln. I



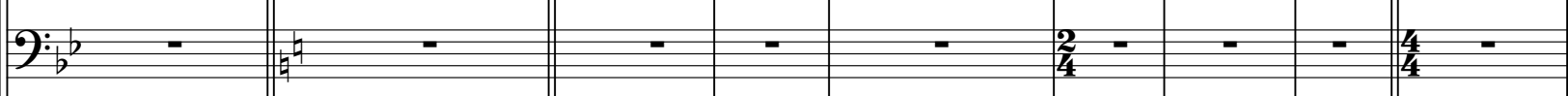
Vln. II



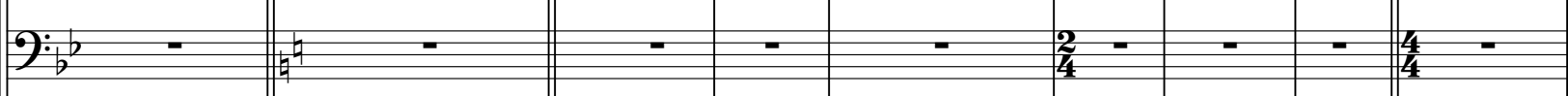
Vla.



Vc.



Vc.



Cb.



E. P.



*p*

74

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

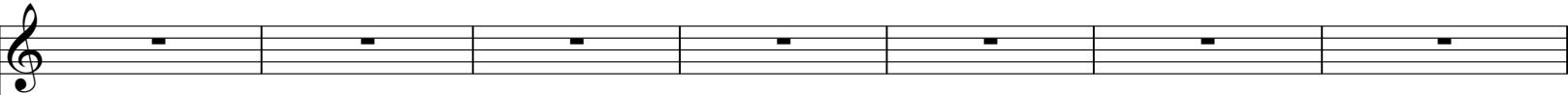
Vc.

Vc.

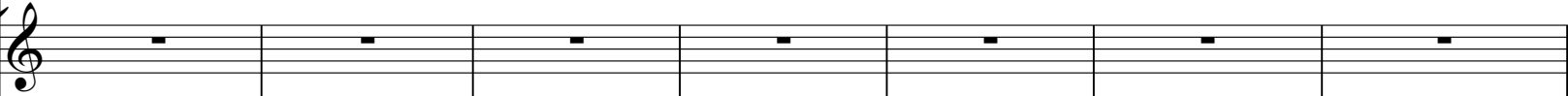
Cb.

E. P.

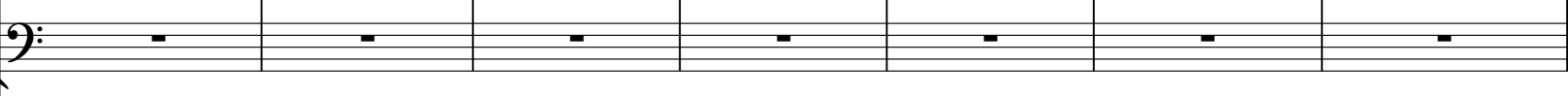
Fl.



Hn.



Tba.



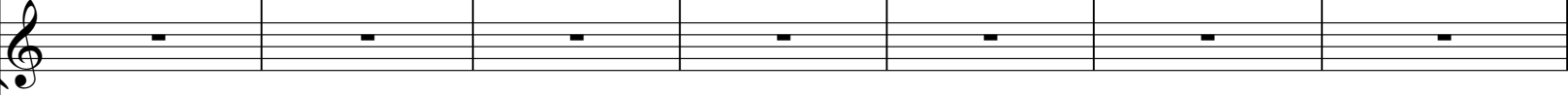
B. D.



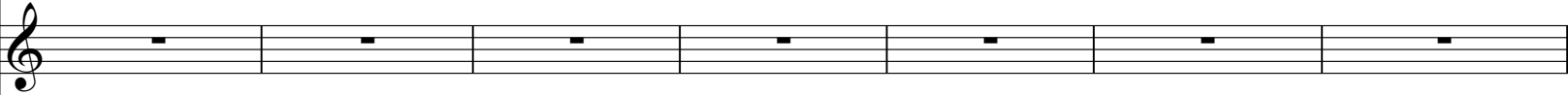
Cym.



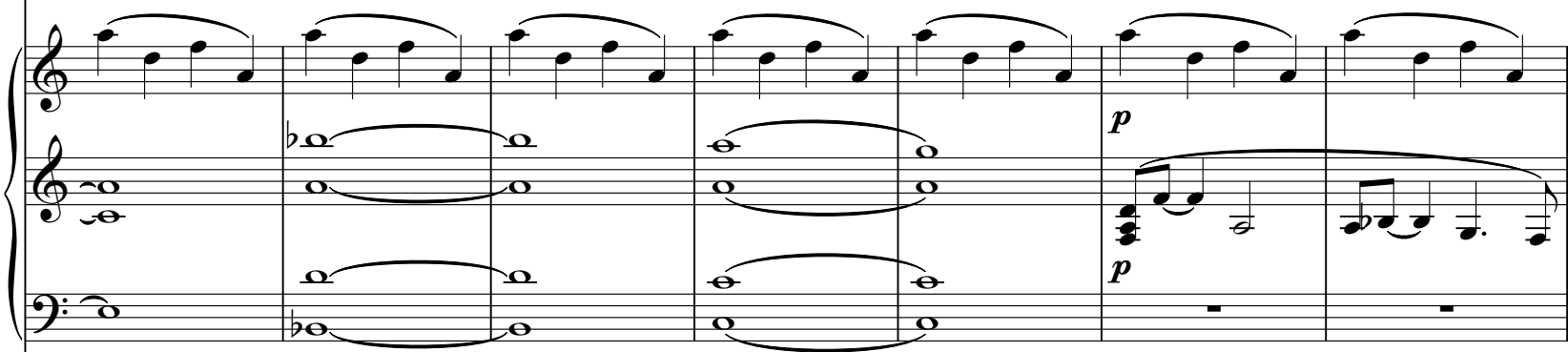
Xyl.



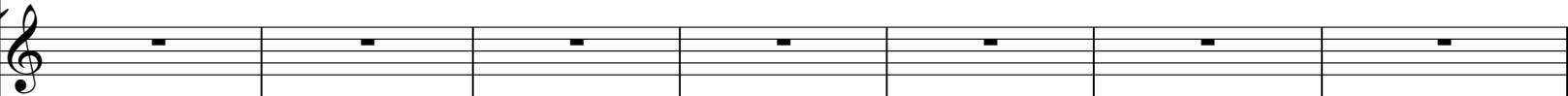
Hp.



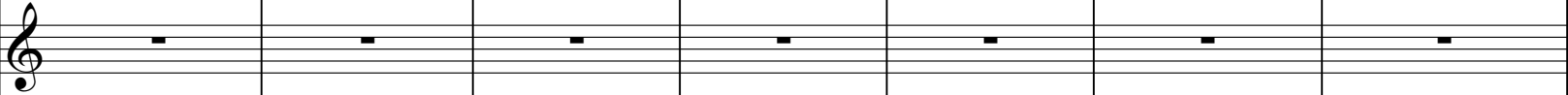
Pno.



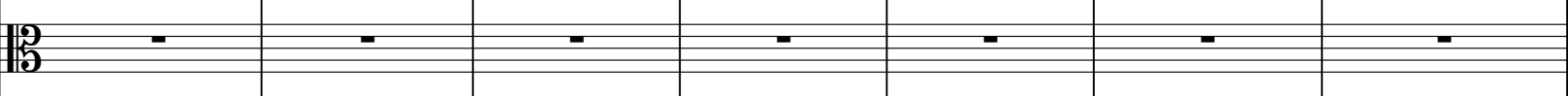
Vln. I



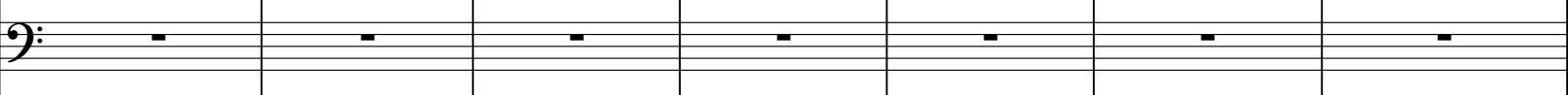
Vln. II



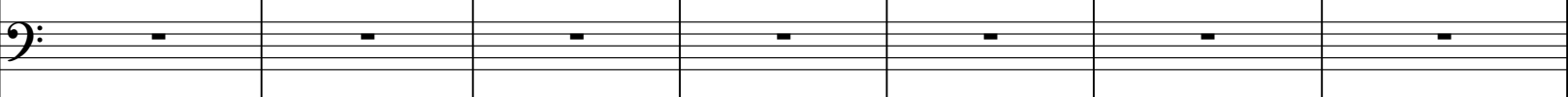
Vla.



Vc.



Vc.



Cb.



E. P.



92

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

*pp*

*p*

*p*

*f*

*mp*

*pp*

*pp*

solo

*mp* *espress.*

*p*

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

*mp*



104

This musical score is for the piece "The Swan" by Camille Saint-Saëns. It is a full orchestral score with the following instruments and parts:

- Fl.** (Flute): Rests throughout the piece.
- Hn.** (Horn): Rests throughout the piece.
- Tba.** (Trombone): Rests throughout the piece.
- B. D.** (Bass Drum): Rests throughout the piece.
- Cym.** (Cymbal): Rests throughout the piece.
- Xyl.** (Xylophone): Rests throughout the piece.
- Hp.** (Harp): Rests throughout the piece.
- Pno.** (Piano): The central melodic instrument, playing a continuous, flowing line with various dynamics including *mp* (mezzo-piano) and *p* (piano).
- Vln. I** (Violin I): Enters in the second measure, playing a melodic line with dynamics *mp* and *p*.
- Vln. II** (Violin II): Enters in the second measure, playing a melodic line with dynamics *mp* and *p*.
- Vla.** (Viola): Rests throughout the piece.
- Vc.** (Violoncello): Enters in the second measure, playing a melodic line with dynamics *mp* and *p*.
- Cb.** (Contrabass): Enters in the second measure, playing a melodic line with dynamics *p* and *mp*.
- E. P.** (Electric Piano): Enters in the second measure, playing a melodic line with dynamics *p* and *mp*.

The score is written in 2/4 time and features a variety of musical notations, including rests, notes, beams, and dynamic markings.

[illegible]

115

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

120

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

*f*

*mp*

*mp*

*espress.*

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

128

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

128

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1000

132

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

136

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

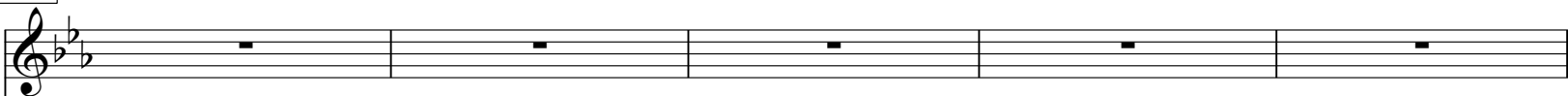
Cb.

E. P.

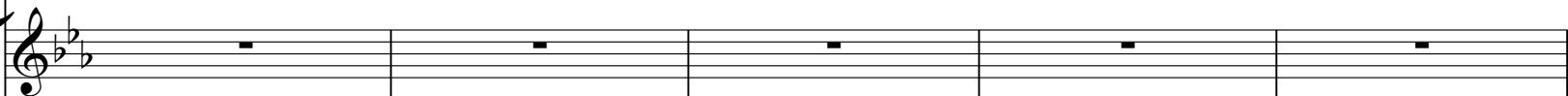
The musical score for measures 136-140 is written for a large ensemble. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score includes parts for Flute, Horn, Trombone, Bass Drum, Cymbal, Xylophone, Harp, Piano, Violin I, Violin II, Viola, Violoncello, Double Bass, and Electric Piano. The score shows various musical notations including rests, notes, triplets, and dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *p* (piano). The Piano part features a triplet in the right hand and a sustained chord in the left hand. The Violin II part features a triplet in the right hand. The Viola part features a triplet in the right hand. The Violoncello part features a triplet in the right hand. The Double Bass part features a triplet in the right hand. The Electric Piano part features a triplet in the right hand.



Fl.



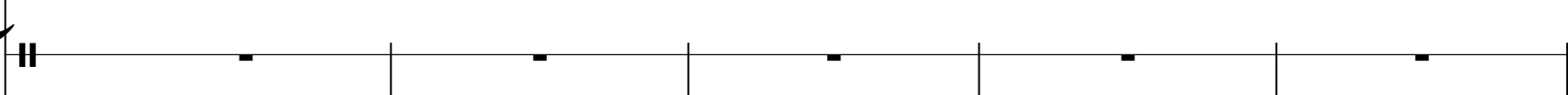
Hn.



Tba.



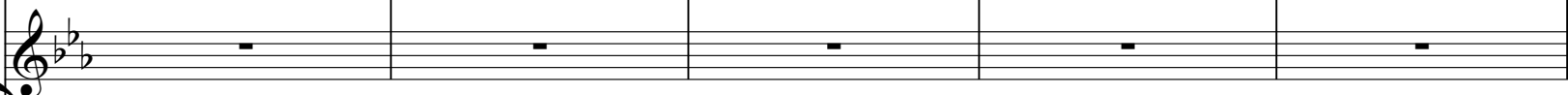
B. D.



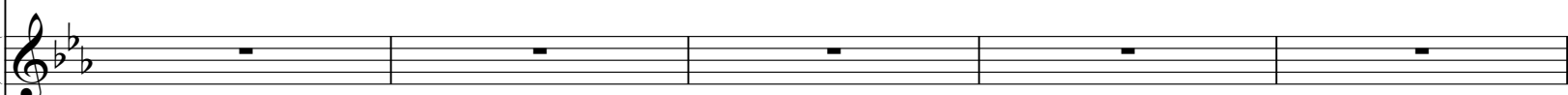
Cym.



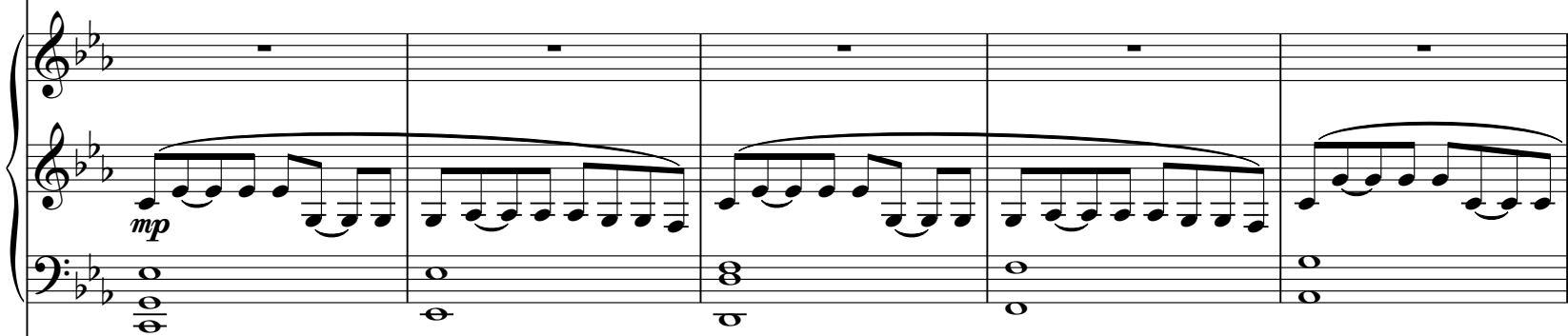
Xyl.



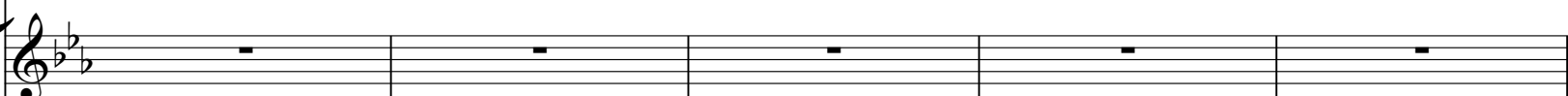
Hp.



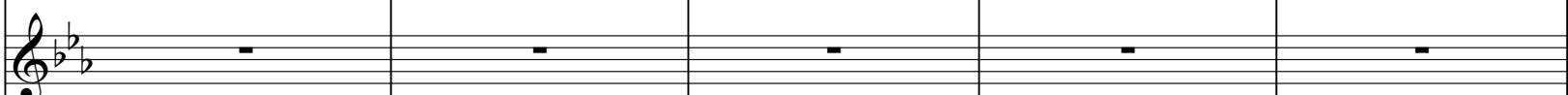
Pno.



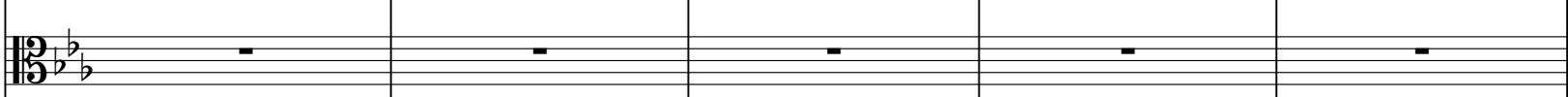
Vln. I



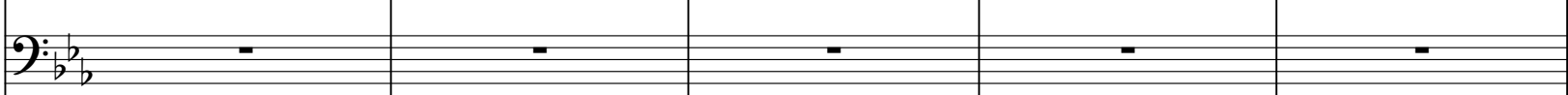
Vln. II



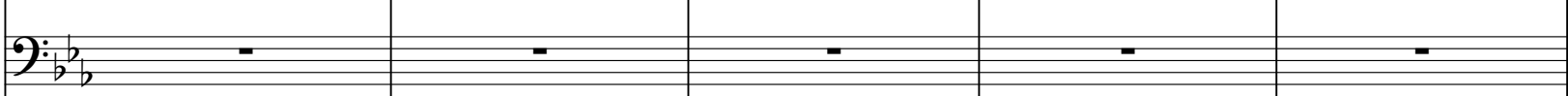
Vla.



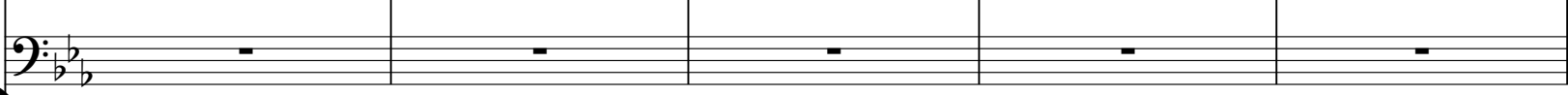
Vc.



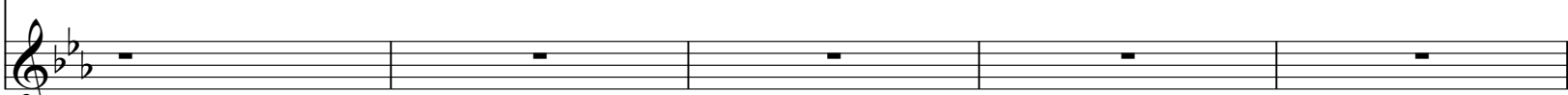
Vc.



Cb.



E. P.



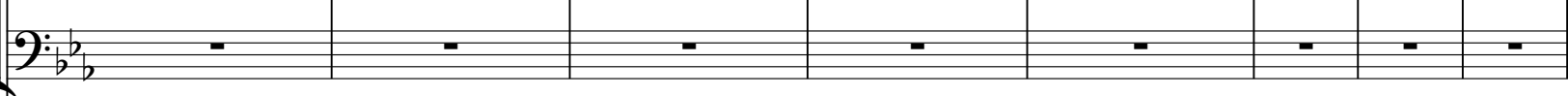
Fl.



Hn.



Tba.



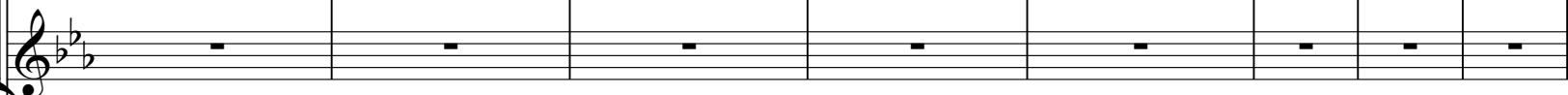
B. D.



Cym.



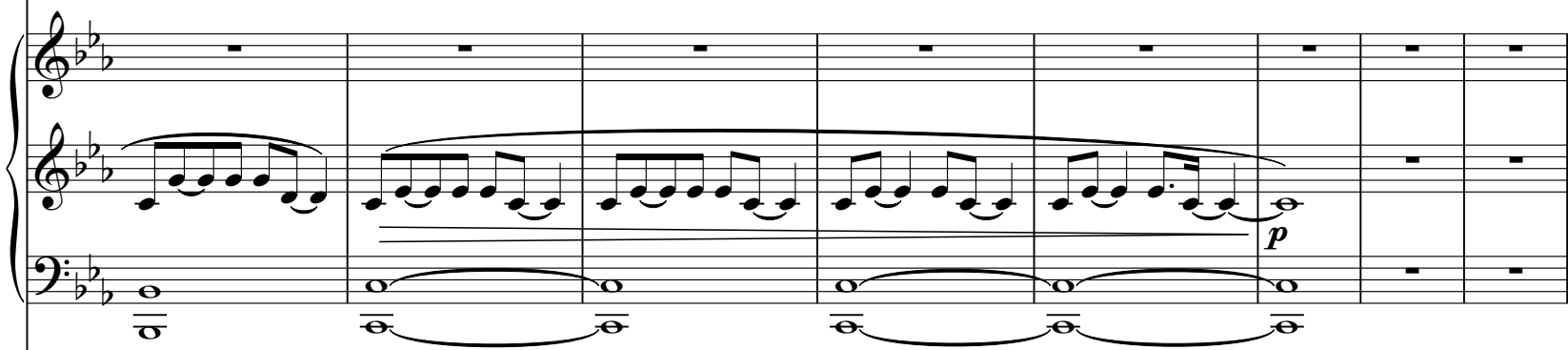
Xyl.



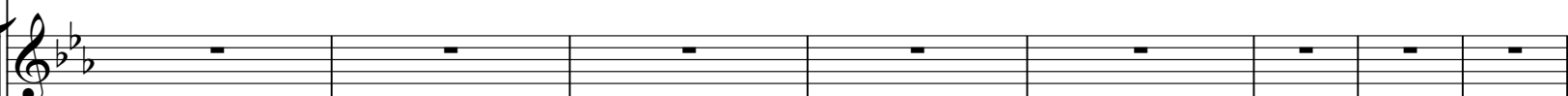
Hp.



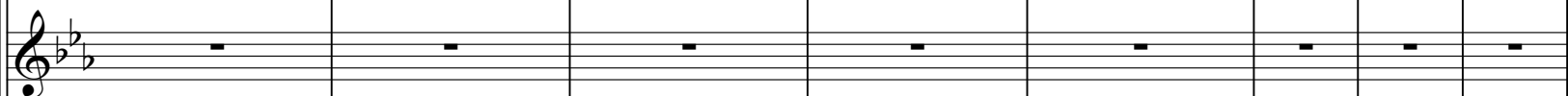
Pno.



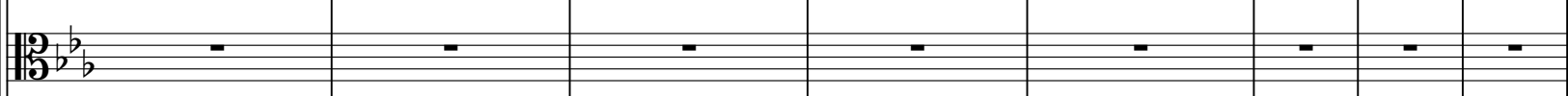
Vln. I



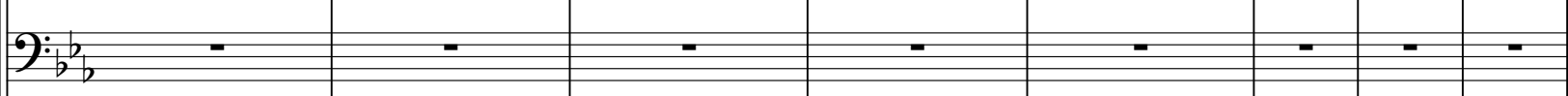
Vln. II



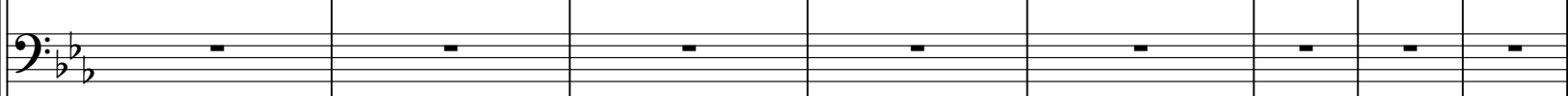
Vla.



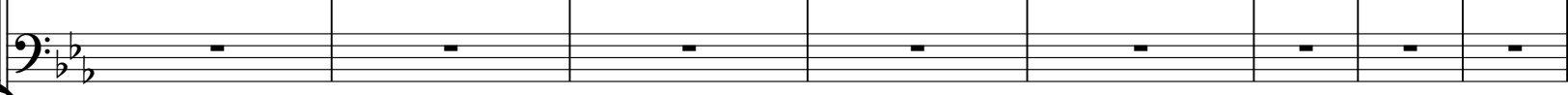
Vc.



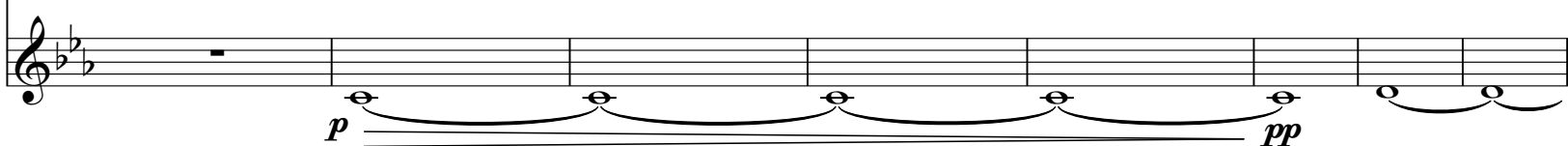
Vc.



Cb.



E. P.



Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

165

Fl.

Hn.

Tba.

B. D.

Cym.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

E. P.

Fl.



Hn.



Tba.



B. D.



Cym.



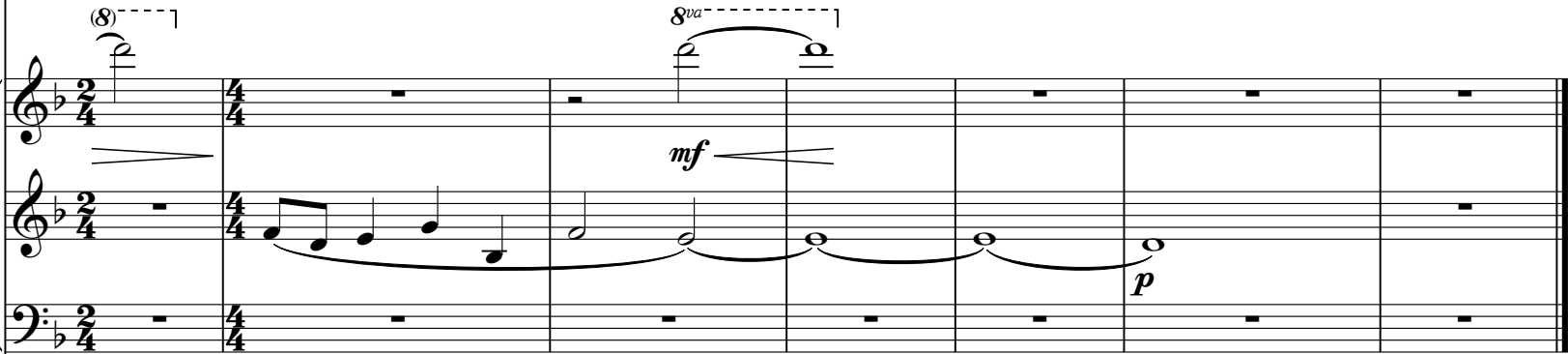
Xyl.



Hp.



Pno.



Vln. I



Vln. II



Vla.



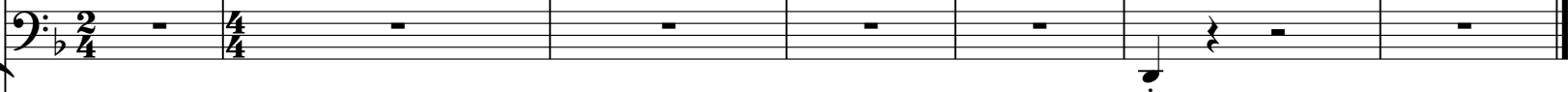
Vc.



Vc.



Cb.



E. P.



# Transmutation

Movement II: Hammer

Music by Yuanming Liu

♩ = 75

Vln. *p* *mf*

Vla. *p* *mf*

8 ← ♩ = ♩. → rit. . . ♩ = 180

Vln. *mp* *mf*

Vla. *mp* *mf*

16

Vln. *f* *p*

Vla. *f*

25 ♩ = 180

Vln. *mf*

Vla. *p* *mf*

33

Vln. *f*

Vla. *f*

41

Vln. *p*

Vla. *p* *mf*

49 rit. . . ♩ = 100

Vln. *mf* *p*

Vla. *mf* *p*

55

Vln.

Vla.

*mp*

*mp*

62

$\text{♩} = 180$

Vln.

Vla.

*mf*

*mf*

71

Vln.

Vla.

*f*

*f*

80

Vln.

Vla.

*mf*

*mf*

*rit.*

88

$\text{♩} = 120$

Vln.

Vla.

*p*

*mf*

*p*

*pizz.*

*f*

*detaché*

93

Vln.

Vla.

*mf*

96

$\text{♩} = \text{♩}$

Vln.

Vla.

*mf*

*f*

*arco*

*sim.*

102

Vln. *mp* *f*

Vla. *mp* *f*

108

Vln. *f* *mp*

Vla. *f* *mp*

115

Vln. *f*

Vla. *f* *sim.*

121

Vln. *p* *detaché*

Vla. *p* *detaché*

124

Vln. *mf* *f*

Vla. *f*

126

Vln. *p*

Vla. *p*

129

Vln. *mf*

Vla. *mf*

132

Vln. *f* *pizz.*

Vla. *f* *pizz.*



Score in C

# Transmutation

### *Movement III: Rebirth*

Music by Yuanming Liu

Flute

Clarinet in Bb

Xylophone

Piano

Violin

Violoncello

♩ = 55

3

3

3

3

3

3

pp

pp

## Overblow all the harmonics

[illegible]

21  $\text{♩} = 90$   $\text{♩} = 70$

Fl.

Cl.

Xyl.

Pno.

*dolce*  
*p*  
*Ped.*  
*\* sim.*

Vln.

Vc.

$\text{♩} = 90$   $\text{♩} = 70$   
*sul pont.*  
*p*  
*jeté*  
*mp*

28

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

*p*  
*mf*

35

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

*mf*

*mp*

arco

*p*

43

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

*mf*

52 ♩ = 115

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

*pp* *p*

*jeté*

58

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

*sfz*

*sfz*

*arco* *f*

*f*

64

Fl.

Cl.

Xyl.

*mf*

Pno.

*f*

Vln.

*mf*

Vc.

70

Fl.

Cl.

Xyl.

Pno.

*mf*

Vln.

Vc.

76

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

*p*

*p*

83

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

**59**

**59**

**59**

**59**

**59**

**59**

*p*

*mp*

*jeté*

149

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

*mf*

*p*

*arco*

*mp*

*mf*

159

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

*mf*

*mp*

*f*

167

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

*mf*

*f*

*mf*

*mf*

171

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

*f*

*sfz*

*sfz*

*f*

*marcato*



179

Fl. *f*

Cl.

Xyl. *f*  
*marcato*

Pno. *ff*

Vln. *ff*

Vc. *ff*

184

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

190

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

*p*

196

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

*p*

201

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

*mf*

*mf*

*mp*

*mf*

206

Fl.

Cl.

Xyl.

Pno.

Vln.

Vc.

Overblow

*sfz*

8

8

8

8

8

219

Pno.

4

4

5/4

rubato

mp

Vln.

sul pont.

pp

Vc.

sul pont.

pp

4

5/4

4/4

230

Pno.

235

Pno.

241

Pno.

mf

mp

246

Pno.

251

Pno.

Ped.